



CANADIAN COMMISSION FOR UNESCO
COMMISSION CANADIENNE POUR L'UNESCO

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**Consultation on Arts and Learning
for the
UNESCO World Conference on
Culture/Art in Education**

Canadian Commission for UNESCO

**Final Report
Regina Meeting**

**Ramada Hotel & Convention Centre
February 21-22, 2005**

**Ottawa
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EXECUTIVE SUMMARY

Over the course of a two-day consultation, thirty participants representing government and non-governmental organizations met in Regina at the Ramada Hotel & Convention Centre on February 21-22, 2005, to discuss the state of arts learning and education in Manitoba, Northwest Territories and Saskatchewan. The issues discussed were: arts education and creativity, accessibility, quality in arts education, and strengthening the role of arts and learning. This meeting was the second in a series of consultations being held across the country. The results of these consultations will serve as part of Canada's contribution to the preparatory meeting for the Europe Region being held in Vilnius, Lithuania, in 2005, and to the World Conference for Arts Education in Portugal in 2006, as well as a resource for the Canadian Coalition Action Plan for Arts Education.

The warm-up activity on the first day was significant and instrumental in allowing participants to introduce themselves and address informally many of the agenda items. The deliberations which followed focused on: formal, non-formal and informal education in the arts; creativity; the benefits of arts education to the individual and to society; teacher education, spirituality in and through the arts, and government programs in culture and arts education.

The second day continued with a discussion of arts education programs at the Ministry of Education level and of art programs offered by non-governmental art organizations present at the meeting. These discussions allowed participants to acquire a more complete picture of what is happening in Manitoba, Northwest Territories and Saskatchewan. Obstacles to arts education included social and economic disparities and inequities, lack of resources for implementing curriculum, a need for leadership in arts education, a need for more education in the arts for teachers, a need for management and educational skills for those working in arts organizations and agencies. Many recommendations and suggestions were made without being officially endorsed by the group.

BACKGROUND

The role of UNESCO (The United Nations Educational, Scientific and Cultural Organization) and that of the Canadian Commission for UNESCO was summarized by Max Wyman, the Chair of the meeting.

UNESCO is in some sense the ethical arm of the United Nations and a think tank for the United Nations which brings together 190 Member States. The Organization often acts as an early warning system that identifies issues before they become problematic and sets standards in its areas of competence.

The role of the Canadian Commission for UNESCO (CCU) is to act as a forum for governments and civil society, and as a catalyst for the participation of Canadian organizations and committed individuals in UNESCO's mandated areas: education, natural and social sciences, culture and communications and information. It operates at arm's length from the Canadian government.

One of UNESCO's roles as an "upstream" agency is that of identifying areas or issues of concern. One such area is creativity and arts education which UNESCO has identified as an essential building block in the creation of a culture of peace. It has therefore called on Member States to work to place teaching in and through the arts at the heart of formal and non-formal education.

At the UNESCO General Conference of 1999, then Director-General, Federico Mayor, launched an appeal for the promotion of arts education and creativity in schools and in non-formal settings as part of the construction of a culture of peace. This was to reflect a holistic approach to arts education that included the participation of cultural institutions, communities and families. A broad definition of arts education was to be used that would include such arts as the spoken word, literature, visual arts, music, drama, dance and film.

The objectives of UNESCO and its global community for arts education are: to contribute to the integration of the arts and creativity in the learning process; to foster the development of the fulfilled individual; and to encourage mutual respect and understanding among cultures and peoples.

From 2001-2004 regional expert meetings were held in Finland, Fiji, Brazil, Jordan, South Africa and Hong Kong to share best practices, examine trends and program frameworks and content, and to prepare for the 2006 World Conference in Portugal.

The next round of regional preparatory meetings will be held in 2004 and 2005. The preparatory meeting for the Europe region will be held in Vilnius, Lithuania, in September 2005. Canada will participate in this meeting with experts from Provincial Ministries. The objectives of this meeting will be to examine political and program issues in arts education in preparation for the World Conference.

In 2006 UNESCO will be hosting the World Conference on Culture/Art in Education in Portugal. The conference will have two formats: a Ministerial Round Table and an Agora. The Ministerial Round Table will be composed of Ministers of Education and Culture and will deal with advocacy and policy issues. The Agora will involve presentations and lectures by experts in the field. Outcomes from both formats will feed into an international action plan for arts education. Outcomes from all regional preparatory meetings will also feed into the recommendations of this action plan. Canada's participation in the World Conference 2006 will include a presentation of the results of consultations held across the country by the Canadian Commission for UNESCO and its partners as well as the presentation of the official Canadian position prepared jointly by the provincial and federal governments.

The CCU has two major partners who are helping in this work: the Canada Council for the Arts and the Canadian Conference of the Arts. Other partners include the Council of Ministers of Education, Canada, the Department of Canadian Heritage and the Coalition for Arts Education in Canada. These partners have put together "*Arts and Learning: A Call to Action*" whose objectives are to bring together common interests and a united action approach to arts education; to create a greater awareness of the benefit of the arts and creativity as a learning strategy both in the schools and in the community; to instill arts education in public policy; advocacy; create partnerships; and promote best practices.

The Canadian Public Arts Funders are also active partners in the arts and learning initiative. Provincial arts councils have a long history of funding arts education programs in their provinces and they have an important contribution to make to the arts and learning initiative.

Purpose of the Consultations in Canada

The Regina meeting is the third of a series of consultation meetings. The first meeting was held in Toronto, the second in Halifax, and the next meeting will be held in Vancouver. Other meetings are also being planned.

The meetings have a double function. First, they provide an immediate response for the Vilnius meeting as well as the World Conference in Portugal. Second, they provide a larger picture of arts education in Canada that the Canadian Commission and its partners can use in their call to action for arts education.

The ideas based on the experiences of participants and collected through the consultations will give a complete picture of what exists in Canada and will help the Commission to develop a comprehensive Canadian position. This position will be contained in a report that will supplement and complement the official Canadian government reports.

The long term goals are:

- To advance arts learning in Canada by putting it back on the agenda as a priority using the international focus;
- To use a transdisciplinary approach, one that is not rooted only in arts education and culture but in other disciplines as well and that reaches beyond the educational system into cultural institutions, community and family;
- To establish arts learning as a life-long process.

The **purpose of the Regina meeting** was to move the discussion from theory to practicality; to establish common ground; and to describe the situation in arts education as it exists in Manitoba, Northwest Territories and Saskatchewan and to describe existing trends. Subjects discussed included creativity and arts education, quality education in the arts, the current status of arts education from the perspective of formal, informal and non-formal education and from a perspective of life-long learning. Finally, participants shared ideas on how to strengthen the role of the arts and learning.

Denis Bertrand, the new coordinator hired to oversee and steer the work of advocacy and partnership building for, "*Arts and Learning: a Call to Action*", was present at the Manitoba, Northwest Territories and Saskatchewan meeting. He explained that over the next three years he will be involved in mapping and reporting on existing research, investigating significant models, examining case studies, gathering statistical data and making an inventory of best practices in Arts Education in Canada. The provincial Ministers responsible for culture and heritage have decided to work on a similar report for their respective provinces. Meetings to establish collaborative approaches and develop appropriate timelines are being planned. The result of this work will be used to develop tools and a position paper for *Arts and Learning* in Canada.

Patrick Close, executive director of CARFAC Saskatchewan Visual Artists and member of the Board of governors of the Canadian Conference for the Arts was also invited to address the group. He spoke of his role in dialogues held by the CCA in the past years, dialogues that often bring together diverse arts groups around a table. He stressed the transdisciplinary nature of these dialogues, the role of the arts in the community and how the issues artists deal with permeate all aspects of society. He cited his own experiences in the North, where policies on marine life and community issues have great impact on the arts. He ended on a cautionary note saying we have often mined the community for recommendations and that it was important now to put a structure behind this process.

Methodology

The report was prepared by recording the proceedings of two days of consultation on arts education and arts learning in Canada following a broad agenda and involving wide-ranging discussions. Comments were not reported in their entirety or in the order that they had been said but rather they were summarized and clustered with similar comments. The report synthesizes the contributions of all participants, including those of the recorder, who was also a participant at the meetings.

Definitions

For the purpose of this document the following definitions of formal, non-formal and informal arts education will be used:

- **Formal education** is education or training that is received in schools, colleges and universities.
- **Non-formal** can be described as organized, systematic educational activity carried on outside the framework of the formal system.
- **Informal education** is defined as learning at home or in some other non-institutional setting, such as learning from parents or family members, and lifelong learning that essentially happens as part of the experiences of living.

Participants A list of the participants is attached as Annex B.

SUMMARY OF DISCUSSIONS

Warm-up activity

The 35 participants were asked to introduce themselves and share an experience that resulted in a transformative experience through the arts. This activity not only allowed participants to share very special events in their lives but it also created a more convivial atmosphere for the meeting and dealt with many of the important issues on the agenda.

Examples of exposure to arts education using formal and non-formal types of art learning were numerous. Some participants discussed the inspiration and training they had received through formal education from a remarkable and exemplary teacher: teachers that passed on their passion for the arts and inherent skills learnt through the arts such as critical thinking. One participant spoke of a summer course in visual arts in his adult years that led to a career as a visual artist. Many spoke of early private classes in the arts (non-formal learning in the arts) that helped them make career choices or gave them skills (such as discipline) useful today in their daily lives.

Many participants gave examples of early family and community experiences as providing informal learning in the arts. For some this was family support by way of providing an artistic literate environment, musical instruments, art materials and great encouragement for exploration in the arts. There were many stories of mothers playing a determining role by teaching through example. For others it was a feeling that their community, indeed merely living in their province, encouraged living in and through the arts. The arts were seen as a traditional way of life. Participants said they were moved by the power of sharing and communicating through the arts. Many stories demonstrated the seamless web between home, community and school for arts activities. Many stated that these experiences helped them to understand the impact of the arts on others and on

personal relationships. They were also important determinants in their career choices. One participant said that art provided, “the path to teach and share my culture”.

Numerous examples, of significant art experiences, were provided. These experiences included: spending time on a regular basis in places like the art gallery and the library when they were growing up; attending drama workshops with a great actor; reading comic books and other books that nurtured a passion for literature; working as a mentor for others in a mural project; engaging in a particular school project or new alternative school courses in their high school; experiencing the generosity of fellow artists; sharing in the partnerships between teachers and artists; realizing of the importance of allowing and preserving personal narratives; witnessing or hearing about the impact of the arts on the lives of individuals.

A few participants did not talk about a specific event but about having been “hard wired” for receptivity to the arts. The arts had always been part of their lives and defined who they were. The arts were never a choice but a vocation and a gift. They spoke of seeking out like-minded individuals and of finding other people who shared their interests in the arts.

Exploratory Session: Arts Education and Creativity

The first part of the agenda dealing with arts education and creativity began with a question from the Chair, “*Why are the arts important?*” The purpose of this discussion was to put forward arguments for arts education not only as part of the formal education system but as part of a way of life. The meeting organizers were looking for a coherent set of ideas to shape an action plan. The need to address the question of the benefits of the arts and their importance on the individual and on society are implicit in this question.

Participants made the following comments and proposals.

- The arts are important because they imply imagination. Imagination allows us to create metaphors. Metaphors come before the words, we use metaphors when we speak and science needs metaphors before they need facts.
- Imagination is critical to our survival; it helps us understand others and connect with others but there is also a dark side that can encourage individuals to turn in on themselves or into their own world. It is important to distinguish between these two possibilities.
- Imagination cannot be given carte blanche. It is a tool and should be used in an appropriate manner.
- The arts allow us to create instead of just consume.
- The arts engage us and allow us to think with a “multi-reality vision” and students learn to articulate and exercise better judgment.
- The arts have a great role to play in communications; arts are literacy and have a place in defining what it is to be a literate person.
- There is no word for artist in the First Nations language.
- If we see art only as an object it is hard to connect it to life.
- The element of choice is very critical in offering arts programming.

- Businesses need creative people, people with imagination, vision and innovation skills.
- The above list of the value of the arts needs to be completed and researched in order to lend credibility to the arguments enumerated.

The need for advocacy

The chair argued that advocacy would be central to the promotion of arts education and invited the participants to comment. Their comments included the following:

- We can advocate for an important place for the arts in society but we must pay the artists in an equitable manner for their work.
- A lot of damage has been done with the emphasis being placed on technology, mathematics and science to the exclusion of the humanities and the arts. The public has been sold “a bag of goods”. They can not see the role of arts education and why it should be core. We need to address this issue.
- Individuals make a difference in getting things done. They need to be recognized and supported.
- It is important to state that the art community (artist, art groups, and art educators) is an artistic force and not an economic one. This artistic force needs to be given a greater place in advocacy. We should be passionate about what we do and tell our stories. We are tellers of stories.
- A McGill University study proves that the arts affect psycho-social behavior and improve the society at large. Health and Justice Ministries understand this and have begun funding the arts. More people should use this study when applying for grants.
- Having partnerships with the business community is one way of getting visibility. There is no need to work only through the educational structures.
- We should let others know what we have and make it available to all.

Challenges

During the course of this discussion, many of the comments made by the participants touched on issues facing arts education which included accessibility, the need for funding and the lack of resources. The following are a summary of these:

Accessibility

- Our country is very big and there are disparities across the nation. There are not enough artists or art teachers in the north.
- Not all can pay for art experiences. There must be a place for both arts education through a publicly financed school system and private arts education.
- It is difficult to do things by teleconferencing all the time. We sometimes need to be able to get all participants together in one room.
- High speed internet and good communication technologies are still not available to all and this remains an issue.

- Some youth come from underprivileged backgrounds and have behavior problems that impede their access to more specialized art programs. There seems to be a stratification happening in the arts. Sometimes not having the proper clothes is an impediment to going to art performances.

Funding

- We have very good provincial programs for arts education but not enough funding for implementation.
- Geographic inaccessibility requires more funding.
- Community art groups need more money. We very often end up subsidizing the school system.
- There are communication barriers: getting the message through to members is a problem for some participants.
- Taking the time to reach communities is very important and can not be neglected. This requires more time and funding.

Other Issues

- There is a need for leadership in arts education at all levels: government, school boards, schools and community.
- There is a need for Canadian resources in the arts for our communities.
- A new fundamentalism seems to exist in our society. It is becoming increasingly difficult to bring certain plays to students. We seem to be white-washing art work to be able to present it to students.

The artist

There were many comments made about the artist and the role of the artist. Some participants felt it was very important to state the following:

- The artist is not a spiritual savior.
- Artists are not psychologists or social workers.
- Students should be trained to be artists in their own right. The arts should not simply be put to the service of other agendas such as the reduction of crime.
- It is important to have organizations that get grants for the artists so they can do their work and share their inspiration.
- Some Native artists teach for free: it is their role in the community.

Salient Features of Culture/Arts Education in Manitoba, Northwest Territories and Saskatchewan

The chair invited members to give a snapshot of the organizations, associations, institutions or groups they represented in order to provide some information on what is going on in their provinces or territories.

Saskatchewan

Dustin Browne
Street Culture Kidz

A model of prevention and intervention for high-risk and disenfranchised youth, Street Culture Kidz delivers long-term programs - many of which are arts-based, and are founded on the philosophies of complete personal relationship development, employment skills development, ongoing individualized support, and encouraging community contributions. They respond to the needs expressed by the participants themselves.

<http://www.caledoninst.org/Publications/PDF/1-894598-08-3.pdf>

The organization started in central Regina in 1997. It was set up and is directed by Mr. Kim Sutherland. It began as a temporary summer project and has since developed and expanded to be an independent non-profit corporation and registered charity governed by a volunteer board of directors. Street Culture Kidz is directed to youth, those between 18 and 29 years of age. The organization felt it was important for youth to tell their stories. It uses the arts as a tool for connecting. It believes in being a positive mentorship program and an effective resource for the community. Dustin mentioned some of the following programs the organization is involved in: after school programs, making murals, face painting activities, Project Youth Voice and Food Box. It also runs the café at the YMCA and does catering across the city. It has twenty-five paid participants funded through HRDC. Fundraising is directed to be self-sustaining because youth need ongoing support. Its funding sources included Sask Energy, the United Way, the City of Regina, Saskatchewan Arts Board and other sources.

Common Weal Community Arts Inc.
Maggie Dixon
<http://www.commonweal-arts.com/index.shtml>

Common Weal...

- *Works for positive social change through the arts;*
- *Supports grassroots processes;*
- *Respects differences;*
- *Encourages individual voice;*
- *Provides a respectful participatory environment for the creative process;*
- *Promotes participation in the arts as part of developing healthier communities;*
- *Values artistic creation which probes, provokes and celebrates community history and contemporary life;*
- *Is dedicated to opening up the hearts and minds of people everywhere.*

Common Weal Community started as a theatre community with the production of the play, *The Gathering* in 1992. It was so successful organizers decided to broaden their community theatre activities to include all community arts events. Common Weal is grassroots and is a community-driven organization. It uses the arts to promote social change and connects artists with communities.

Ms. Dixon said the organisation has had many partnerships with other groups over the years. She gave numerous examples of community-based activities Common Weal has been involved in: a summer event, like Grasslands (dance and visual arts), Prairie Echo I and II (a sound-based work), workshops with communities and schools, work with sex trade workers and inmates, artists in residence in a cancer clinic, a gallery, an Aboriginal youth playwright festival and an urban youth storefront project.

Common Weal is very successful at what it does. It has been invited to articulate and share what it has learnt working in communities. It was selected as one of five groups to participate in a dialogue because of their best practices in management. It will be a facilitator of that dialogue and it is going to create an archive to share and disseminate what it has learnt. Ms. Dixon talked about Common Weal as putting ladders between high and low art.

Common Weal's core funding has not increased over the years but its projects have. It has a provincial mandate and needs advisory committees in the north. Its board is representative of the province but the organization wants more educators on the board to inform future directions. Because of funding difficulties it is hard to get everyone to the table, manage the growth of the organization and live up to peoples' expectations.

While describing a cultural mapping activity Common Weal had undertaken, Ms. Dixon mentioned that the organizers had discovered what they called "hubs": people who had their fingers in many projects or events. These key people were very important in putting in place community-based activities.

Association Jeunesse Fransaskoise
Caroline Sirois

This association initiated the "Camps Voyageurs", the "Fête fransaskoise «On s'garroche à Batoche»", the "Festival théâtral", the "Concours oratoire" as well as the "Gala de la chanson, Super Fransaskois Show".

<http://collections.ic.gc.ca/fransaskois/Associations/AJF/ajf4.htm>

This organization is a youth association that represents a minority language group in Saskatchewan. Its mandate is to promote the French language and culture. It conducts a youth parliament where young people are encouraged to debate and discuss problems faced by youth today. It has developed a strong sports program for its members and must now work on its cultural programs. Like many other organization it also has difficulty finding the funds to pay for projects.

Saskatchewan Learning

Lynda Oliver

The arts provide a unique "way of knowing" about the world and human experience. In order for students to benefit from this unique way of knowing, the Arts Education program encourages the following:

- *education of the senses to take in information;*
- *education about the basic languages of the arts strands;*
- *acquisition of skills and abilities to enable students to express themselves using the languages of the arts strands;*
- *understanding of the role of the arts in cultures and societies, and in people's daily lives;*
- *acquisition of a body of knowledge accumulated over the years of human existence, and consisting of the beliefs and aesthetic principles of various cultures and societies.*

In addition, the program recognizes that artists are thinkers. Their ideas have contributed and continue to contribute to an understanding of human existence. The Arts Education curriculum provides a place for their ideas. <http://www.sasked.gov.sk.ca/>

The work of Saskatchewan Learning is to develop curriculum and pilot new documents. The Saskatchewan Arts Education policy is based on recommendation from the 1981 Fine Arts in Education report. The curriculum in the arts is the results of a collaborative effort of subject associations, university faculties, consultants, trustees, directors of education and school principals.

The curriculum has been written for Dance, Drama, Music and Visual Arts subjects that share 200 minutes of instruction per week. There are three main components in these programs: Creative/Production, Cultural/Historical and Critical/Responsive. These programs were written for both generalists and specialist teachers. Saskatchewan Learning has added to its programs spiritual development as a competency. This was done to honour and integrate their Aboriginal legacy into their provincial curriculum.

For students in Saskatchewan, arts education is mandatory from Grade 1 to Grade 9. At the secondary level students must have two art credits (100 hour courses) to graduate. Recently Saskatchewan Learning has conducted a two-year study on the implementation of their programs. It is now preparing lesson plans for new teachers to facilitate their work and it has also started reviewing its art curriculum from 1 to grade 9.

Saskatchewan Culture Inc.

Rose Gilks

General Manager

Since 1997, SaskCulture Inc. has gained recognition as a leader in cultural development in Saskatchewan. A non-profit, community-driven organization, SaskCulture works with members, volunteers and other community partners to build a culturally-vibrant province, where all citizens celebrate, value and participate in a rich cultural life.

The organization supports the wide scope of cultural experience, including the arts, heritage, multiculturalism and cultural industries.

SaskCulture works with over 100 member organizations, which in turn, reach out an expansive network of local groups, associations, agencies, business and individuals in communities across the province. Membership also includes individuals, who support the values, principles and mandate of SaskCulture.

SaskCulture provides programs and services through its member network, such as training and education, shared advocacy and promotion, as well as a range of networking opportunities – all aimed to build and strengthen the cultural community in Saskatchewan.

One of SaskCulture's most important roles is Trustee for the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. Along with its partners, Sask Sport Inc. and Saskatchewan Parks and Recreation Association, SaskCulture works to ensure funding is available to support a wide range of community programming in Saskatchewan.

SaskCulture's work is based on strong partnerships. In addition to its partnership with SaskSport Inc. and Saskatchewan Parks and Recreation Association, SaskCulture maintains ongoing relationships with organizations such as the Saskatchewan Arts Board, Saskatchewan Culture, Youth and Recreation, Tourism Saskatchewan and Volunteer Regina, to name but a few. <http://www.saskculture.sk.ca/>

Rose Gilks stated that SaskCulture's mandate is to assure that Saskatchewan is a culturally vibrant province. It promotes the value of cultural activities and works to develop public awareness. *Culture Builds Community* is one of its campaigns which promotes culture. It is an organization that provides service and support, leadership, training, partnerships and advocacy programs.

Sask Culture is a complex service organisation with a strong infrastructure and 120 members. It is a member-driven organisation that reaches out to both rural and urban communities and tries to meet the interests and needs of all ages. "We are all about collaboration and the community."

SaskCulture funds its members and provides financial management, leadership, governance and training services. It supports many provincial arts teacher subject councils or associations. Ms. Gilks named many of the projects and groups that enjoy the support of Sask Culture. These include: Métis organizations, multicultural groups, museums, ArtsSmarts projects, tribal councils, festivals, media arts programs and northern community projects. The organization has also established many partnerships with other agencies which include Tourism Sask and The Red Cross. It produces a weekly newsletter/e-mail, publishes a quarterly magazine and organizes a yearly conference for the membership.

Patrick Close
Executive Director
CARFAC Saskatchewan

Canadian Artists Representation/le Front des artistes canadiens:

- *Promoting the well-being of practising visual artists resident in Saskatchewan;*
- *Enhancing the development of the visual arts as a profession;*
- *Representing artists for the advancement of their common interests;*
- *Assisting artists in their negotiations with individuals and institutions.*

<http://www.carfac.sk.ca/>

Patrick explained that, Provincial Cultural Organizations (PCOs) are unique to Saskatchewan and get funding from SaskCulture. He spoke of various projects undertaken by CARFAC that look at professional development of artists after they complete their initial training. *Landscapes is News*, a series co-produced by CARFAC, deals with the creative process. This program can be seen on Bravo. He also spoke of a collaborative project between various cultural industries to produce curriculum resource guides for high school Media Studies courses in the province.

Globe Theatre
Ruth Smillie
Artistic Director
www.globetheatrelive.com

Ruth is a Saskatchewan artist and artistic director of the Globe Theatre. The Globe Theatre season consists of main stage productions and experimental theatre programs which showcase new work and emerging artists. Founded in 1966, it was Saskatchewan's first professional theatre company. It started as a children's touring theatre. When Ruth took over in 1998, the touring theatre was losing money and there appeared to be little interest in continuing the program. Instead of touring, Globe Theatre now provides a workshop series for youth and adults and sends them out. It offers summer camp programs called Theatrics.

Globe Theatre gives workshops for students bringing in artists from Stratford. Many of these are offered through the University of Regina. It also offers an apprenticeship program in production and stage management. Globe Theatre and the University of Regina Theatre Department collaborate on a successful Student Mentorship Program, one of a kind in Canada. Senior theatre students are offered apprenticeships in acting, stagecraft and all aspects of theatre production, gaining knowledge and experience that inevitably assist them in their professional careers.

A high school apprentice program allows students to get credits through work at Globe Theatre for their high school certificates. There are two universities in Regina whose respective programs are becoming more theatre studies instead of theatre works programs. With this shift in university programs it is becoming more difficult for Globe Theatre to hire these university students because they do not have the practical skills they need.

Ruth talked about the importance of identity. The Globe has invited two Aboriginal artists and is creating a bi-cultural school of First Nations and European dance rooted in First Nations performance. “We want a bi-cultural theatre school with a bi-cultural program based on the conservatory model, where Aboriginal and European cultures come together.”

The Globe now has a newsletter and engages its audiences in “Talkbacks”. It aims to educate its audiences and provide them with challenging programming.

Jill E. Reid
Executive Director
Dance Saskatchewan

Vision Statement:

- *To create a viable, unified organization which represents and advocates dance interest;*
- *To foster a respect and acceptance of dance which encourages free expression of cultural identity;*
- *To establish a vibrant environment for dance which cultivates performance opportunities, stimulates employment, and celebrates heritage and cultural diversity.*

Purpose:

To support and enhance the development of all dance forms;

- *To preserve, promote and represent dance in Saskatchewan;*
- *To educate about dance;*
- *To encourage a passion for dance;*
- *To provide a multidisciplinary centre that focuses on dance, integrates related art forms, with expanded opportunities in a wellness environment.*

www.dancesask.com

Dance Saskatchewan provides dance facilities, resources and offers grants and scholarships. Its greatest resources are its dance community and its capital resource is its 9000 sq. ft. dance facility. It has a lending library and lends materials across the country. These include books, periodicals, videos, CDs and cassettes. It provides workshops, master classes and summer camp programs. Dance Saskatchewan representatives go where they are invited in the province. Dance Saskatchewan also publishes a newsletter *Footnotes* which is published four times a year.

One of its mandates is to present and promote dance in Saskatchewan. *Dare to Dance* is one of its biggest programs. Dance Saskatchewan has always had First Nations Dance as part of this programming. It also has a partnership with the Saskatchewan Indian College and has produced a program called *Gathering Strength* to learn about First Nations dance and song.

In order to meet the needs of teachers and schools in the province, Dance Saskatchewan has published a book called *Dance on the Move*, a useful tool for specialist and generalist teachers to help them implement the dance curriculum. It has also held workshops for teachers throughout the province using this book.

Dance Saskatchewan has facilitated a teacher certification program in Saskatchewan through Regina University. It is a 10-module course of skills and knowledge that prepares candidates to become dance teachers.

Richard Dubé
Music teacher
Westmount Community School, Saskatoon

Richard has been a music teacher for the past ten years at Pleasant Hill. He believes that the arts are powerful vehicle to teach understanding. One procedure he follows is the First Nations protocol in which he first consults with the elders. Elders blessed his proposals, saying that for them, music is medicine. The first project is a piano program that provides students who cannot afford an instrument or regular music lessons with musical instruction by volunteer music instructors who come into the schools. This program is very successful and is now being used in eight different sites. There are over 150 students involved in an eight-month program. Students are expected to practice regularly. Richard has also helped set up this program in other cities and provinces.

His second program is about world music drumming. It is a six-week block program (twice a week) in communities and connects elders with students. Students put on performances.

The third program is a summer program called, *Heart of the City: Summer Music and Life Skills Program*. It is a 20-day program to help at-risk youth prepare for a more successful school year in the fall.

Douglas W. McCosh
President
Saskatchewan Music Educators' Association

MISSION STATEMENT

- *To promote the development of high standards of music and music education;*
- *To exchange information and ideas with those interested in music;*
- *To sponsor conventions, workshops, clinics and other means of musical development, information and education. <http://www.musiceducationonline.org>*

Douglas described how the association provides programs, help for music teachers and funding. The Association also provides support and insurance for special programs such as the one described by Richard Dubé.

Debby Nobel
Curriculum Consultant
Northern Lights School Division #113

The major challenge in the North is the high teacher turnover. Teachers are not there long enough to integrate into the community and make the connections which can increase their capacity to take advantage of the opportunities that are there. Teachers are anxious about teaching the arts and are in need of more professional development in this area. Other challenges are working with artists and implementing the curriculum. The support of the administration is key.

Over the past two years the artist in residence program has been very helpful. The board had a Native writer project in three schools. Another successful partnership is with the Saskatchewan Native Theatre Company which provides our schools with workshops in the fall and help students develop their stories.

Darlene Brière
Executive Director
Saskatchewan Drama Association
The Mission of the Saskatchewan Drama Association is to promote the growth and development of child and youth drama in Saskatchewan and to promote professional development through communication and drama development programs.
www.saskdrama.com

The Saskatchewan Drama Association has 25,000 student members and 250 adult members and runs eleven festivals annually. It provides quality workshops to students and teachers in theatre and drama, and has a lending library of plays. Surveys and questionnaires are used to ascertain members' needs and measure the interest in the Association's work. It offers conferences for teachers and publishes two publications a year. The provincial festival is held in May which is also "Art Month".

Darlene also gave a short description of the Saskatchewan Society for Education through Art and recommended participants visit their web site to learn more about this visual arts association. www.saskedthroughart.ca

Norman Yakel
Professor, Arts Education Program
Faculty of Education
University of Regina

In 1982 an arts education degree was established at the University of Regina. The program was the result of initiatives and dialogues with the community that started in 1976. A curriculum integrating dance, drama, music, visual arts and literature was put forward and feedback was requested. Recruiting was done in the schools and the program started with 30 students chosen from 50 applications. The program initially covered four

years but is now a five year program. Graduates receive a teaching certificate which allows them to teach any subject from Kindergarten to Grade 12.

The child and the student are at the centre of the curriculum. They have the opportunity to look at the world through the artist's lens and to understand their place in their world. The role of arts education is not to produce artists; although that is a possibility. The goal of programs in the school system is to provide children with a doorway to the arts so they can learn more about themselves.

Regina's program is unique in that it includes an aesthetic education series and leadership. It provides off-campus residencies to students in the 4th year. Different areas across the province are chosen as sites to allow students to get exposure to other communities and let communities know about the program. Students also learn to work with guest artists. Another requirement is an off-campus experience in which students arrange a visit and a stay in a much larger centre than Regina. To do this, students must raise funds. They visit, study and learn from schools that offer arts education programs. Students in their 4th year must also engage in a working period with a service agency in the community.

Through the years the university faculty has provided feedback and help in the area of curriculum planning for the province and with community programs in the arts. The program continues to grow and change to meet the needs of their communities and their students as well as the requirements of arts education. Graduates from this program are highly sought. They now work all over the province, in other provinces and all over the world. Many participants at the present meeting are graduates of the program.

Jeremy Morgan

Executive Director

The Saskatchewan Arts Board

Our mission is to cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan.

The Arts Board provides a wide range of services that enable Saskatchewan residents to experience and enjoy the arts. We provide grants to artists, arts organizations, and cultural workers. We collect, preserve, lend, and rent art objects. We provide advice to artists and arts organizations, and we take advice, too, through various means. We keep an eye on trends, respecting the past but with an eye to the future. The bottom line? We're at your service, and we trust you'll let us know how we can improve.

www.artsboard.sk.ca/

The Saskatchewan Arts Board was established in 1948 and has a long history in arts and learning but not necessarily in the formal sense of working with schools and school boards. It has three major preoccupations or goals: the support of the artist; access to the diversity of the arts for citizens; and the recognition that the arts are necessary for a healthy society. It also provides professional and management services to individuals and organizations in a variety of areas including grant applications, research and information, organizational development and communications.

The Saskatchewan Arts Board has started a pilot artist-in-the-schools program and artist-in-residence program. Recently it partnered with the McConnell Foundation, Saskatchewan Learning, SaskCulture and the Saskatoon Foundation to implement the ArtsSmarts program. Much is done by the organizations they support such as art galleries whose work in the area of youth learning and as centres of life-long learning in the province has received high ratings- SCAM (Small City Art Museums) is a program that now extends into Manitoba and Alberta.

The Saskatchewan Arts Board has a permanent collection of art by Saskatchewan artists that was started in 1950. It represents the progression of the visual arts in Saskatchewan and contains 2,300 works by 590 artists from across the province. The Indigenous Arts Program has been developed to increase participation and access to funding by Saskatchewan indigenous artists and to increase public access to their work.

Artists in communities need continued support. Future funding may be coming from social service and justice agencies. The Saskatchewan Arts Board needs new partners to meet its present commitments and to support its new projects. The sports community is very organized and aggressive in the area of fund-raising and perhaps can serve as a model for fund-raising in the arts.

Diane Warren
Arts Education Consultant
Culture, Youth and Recreation and SK Arts Board

Diane Warren talked about the need to put arts and learning into the larger context of advocacy and sustainability for the arts. The Saskatchewan Arts Board wants to explore ways of accomplishing this. One such way was to create a new artist-residency program for schools based on the immersion program model. They started with two schools they felt were open to this kind of program. It is a two year program using the school as a community and is jointly funded by the Arts Board and SaskLearning. 50% the artist's time is used to create and 50% is spent working with the school. It is important that the artist meet and work with the community.

Since this program started two more schools have been added. In one school the program has been extended to three years and the trustees were willing to pay \$15,000 to keep it going. Anecdotal accounts have shown that it is a success. Research is now being conducted to show the effectiveness of the program.

Arts and learning is about education but it is also about long-term sustainability for the arts. The key is putting artists and the public together. The Saskatchewan Arts Board needs people to know what it does. It also needs access to an information network to get the information to individuals that might be interested. It has also found that resources are better spent on programs than on advocacy.

The ArtsSmarts program is another way the Saskatchewan Arts Board is putting artists and students together. This is the first year it has had the funding to run these programs. ArtsSmarts wants the arts taught through the core curriculum, but in Saskatchewan, the arts are core in the curriculum. The Saskatchewan Arts Board would prefer to use ArtsSmarts funds to implement the curriculum. It also wants to have three partners in these projects: the school, the students and the community.

Manitoba

Jason Granger

Arts City Inc

Art City Mandate

Our mission is to create a positive and expanding cultural impact on the unique needs of the community by:

- *Fostering self-expression in participants, encouraging a sense of ownership, self-respect and pride in their work and community;*
- *Being a part of the neighbourhood, a place that is safe, comfortable, supportive;*
- *Being accessible by offering free-of-charge, quality programming with local, national and international professional artists;*
- *Being sustainable and available to the community day after day, year after year;*
- *Being a model for future community art centres.*

Founded by painter [Wanda Koop](#), Art City is an inter-generational drop-in art studio that offers programming to inner-city residents in the West Broadway area, a culturally diverse community located in the heart of Winnipeg's core district. Wanda Koop is a long-standing resident of the West Broadway community and has worked hard to improve her neighbourhood for many years. In the summer of 1998, seeing a need in the community and the potential in the young residents, Wanda took the initiative to start Art City in a former boarded up night club at 616 Broadway. Art City's storefront studio offers an alternative to people of all ages who need or want a place to express themselves creatively. Free art classes are offered to anyone who would like to attend and guest artists appear regularly to share their experience. www.artcityinc.com

Art City Inc. is a grass roots initiative, rooted in the West Broadway community. Its studios serve as a drop-in centre, a community living room for arts programming. It has a wide range of activities which include: fine arts, writing, dance, theatre, murals in the community. It has a youth council for evaluation of their programs. Beyond art activities, it distributes food from Winnipeg Harvest and clothes as well. Funding can come from as many as 25 sources a year including the community and all three levels of government. Like other community art groups, it finds that funding is always a challenge.

Lisa M Desilets
Coordinator
ArtsSmarts Manitoba
ArtSmarts:

- *Ignites young people's excitement about learning core curricula through the arts;*
- *Inspires collaboration among artists and educators, schools and communities;*
- *Invests financially and strategically in creative learning networks at local, regional, provincial levels to build capacity for arts and education;*
- *Supports a new vision for public education in Canada.*

In order to support this creative learning process, artists are selected to work with teachers in elaborating projects that integrate arts activities into non-arts subject areas. Links with community partners for research, field trips, art appreciation and project sponsorships are encouraged to further the process. In this way, young people combine their learning of core subjects such as math, languages, social studies, and science with an application of the skills involved in one or more of the artistic disciplines: visual and literary arts, dance, music, theatre... and find a context for it in their lives.

The J.W. McConnell Family Foundation has developed, and funds, the ArtSmarts program in order to allow artists to encourage new ways of teaching and learning in schools. The Canadian Conference for the Arts acts as the National Secretariat for the ArtsSmarts Program across Canada.

ArtsSmarts Manitoba is a provincial partnership involving Manitoba Education, Citizenship and Youth, Culture, Heritage and Tourism – Art Branch, and the Manitoba Arts Council. www.artssmartsmanitoba.ca

The program began one year ago. It is important to offer a program such as this that contributes to the integration of the arts in the schools and in the community. The ArtsSmarts program also offers a good example of using the arts as a way of teaching other subjects and demonstrating how the artists and teachers can cooperate. All art projects developed are unique and are designed to meet the individual needs of their communities.

Leslee Silverman
Manitoba Theatre for Young People

"I find a lot of what happens at Manitoba Theatre for Young People so utterly compelling that I'm the child that wants to go and see it." – Robert Enright, CBC Radio, 2004

Manitoba Theatre for Young People has been creating and presenting professional theatre productions for children and families since 1982. ...MTYP presents touring companies from around the world, as well as contributing to the repertoire of Canadian theatre through the creation and development of new work. ...In addition to its mainstage season and touring activities, MTYP also plays a key role in the development and delivery of theatre-in-education programs that concentrate on using theatre as an educational tool to illustrate and express ideas about social issues. The company also operates a Theatre School where over 1,500 children and teens learn the art and craft of theatre and related disciplines. <http://www.mtyp.ca>

Manitoba Theatre for Young People presents theatre from the child's perspective by exploring their issues and their humour. It presents the only teen theatre season in Canada. *Smoke Screen*, a play on use and abuse of marijuana, is an example. It offers a series of ten plays for joint parent and youth attendance. It brings plays from all over Canada and the world to Winnipeg. It tests audience reactions prior to full presentations. Manitoba Theatre for Young People travels 19 weeks throughout the province. It also has a theatre school.

Ms Silverman drew attention to the changing nature of the Manitoba population. In 10 years 30% of population will be Aboriginal. Manitoba Theatre for Young People has a special Aboriginal program where 100 kids work with 15 Aboriginal artists for 6 days a week. This program will be in place for five years. She also pointed out that Winnipeg has the highest level of diabetes in the world and that art can be used to have a social impact in this area. Another program was called Urban Circles which offers training to Native teachers on Friday night and to their students on Saturday mornings.

Francine Morin
Professor (Music and Arts Education)
Faculty of Education
University of Manitoba

Francine Morin started by describing what she felt was a bigger picture of the situation in North America. There are over 10,000 studies on the impact of arts education. In Manitoba, Learning through the arts, the Department of Education, the University of Manitoba, the Alliance for Arts in Education and the Manitoba Arts Council are launching a new initiative: a comprehensive study of arts education.

In arts education there are great differences in terms of accessibility between rich areas and poor areas, between rural and urban and even within urban schools. Indeed there is even a difference between how many and what arts are available to communities.

It is safe to say that schools are working hard at making arts education accessible to students and some are succeeding well. In Manitoba arts education is mandatory from Grade 1 to Grade 9 and optional at the secondary level. Arts education accounts for 10% of instructional time. New curriculum policy programs in the arts are being developed. In the past they have not done a good job of developing creativity or helping teachers to access what is available in the community.

The University of Manitoba teacher education program offers a substantial program in arts education for teaching in lower grades, less for those who will teach in middle grades and even less for those teaching at higher levels. It does however offer graduate programs in arts education.

Ms. Morin identified several needs in arts education. There is a real need for policy development at the national level. There is a need for more consistency: university

programs differ too much even in the same province. More art teachers need to be recruited. The arts need to be core in the curriculum and there is a clear need to establish more instructional time. There is also a need for meaningful research to inform our practices. We need an agenda for future research and our own models of research. We need research to answer questions like: What is the connection between the existence of a policy and a quality art program? Is there a positive connection between good curriculum and what is going on in the schools? How do we support and enhance artistic learning of students?

Alliance for Arts Education
Coralee Bryant
Executive Director
The Association of Manitoba School Superintendents

Coralee Bryant presented the video, “Learning for Life: Why the Arts Matter”, a 17 minute video on the value of arts education prepared by the Alliance for Arts Education in Manitoba, of which she is past chair.

The Alliance for Arts Education in Manitoba (AAEM) is a non-profit organization committed to expanding opportunities in the arts for children. Goals of the organization are to:

- *provide information to all sectors of the community on the value of a strong arts education;*
- *bring together various professional, educational and community bodies and facilitate collaborations that provide more opportunities in arts education than are readily available;*
- *celebrate the arts achievements of our youth.*

Response has been strong to the idea of a coalition of educators, arts organizations and community members to affect the public will with regard to the importance of arts education. We have over 200 organizational or individual memberships from all sectors of the community, but particularly amongst educators, schools and school divisions, artists, professional arts organizations, and parents.

<http://www.members.shaw.ca/aaem/dynamic/aboutAAEM.htm>

North West Territories

Tom Eagle
Executive Director
Tree of Peace Friendship Centre
Yellowknife Northwest Territories

The Tree of Peace Friendship Centre is a non-political, not-for profit, charitable, autonomous service agency. It was incorporated in 1970. It is a Centre for youth and elders, knowing no bounds of race or creed, embracing all who are in need as well as those who want to give.

Mission Statement

To improve the quality of life for Aboriginal peoples in the community of Yellowknife by facilitating self determined social, health education, economic, recreational and cultural programs which respect Aboriginal peoples' cultural distinctiveness.

(from The Tree of Peace Friendship Centre's Program and Activities handout)

Tom Eagle outlined the process used to respond to the arts education needs of people in his community. The request usually goes to the general assembly. At the end of a project or a program there is an evaluation. Some of the programs and services outlined in the hand-out include: Quilting, Youth /Adult Reeling, Pow-Wow Dancing, Dene Drumming, Beading/Slipper Making and Talent Shows.

Amanda Mallon

President

Northwest Territories Teachers' Association (NTTA)

Amanda Mallon gave a snapshot of schools and programs in the Northwest Territories. The Northwest Territories have the art program from Saskatchewan but it is not implemented yet. Like many Northern areas there are also problems with teacher retention. There is a very large turnover every year.

There are wonderful things happening but they are individually or community driven. Some examples included excellent drumming programs and an Aboriginal youth program in drama which tours but which unfortunately also suffers from funding problems. The way the school system is organized does not meet the artistic needs of the population.

Quality Education

The chair asked how teacher education can be improved. Francine Morin and Norman Yakel had already described programs in their respective provinces but the following comments were added along with other suggestions that addressed the use of artists in teacher in-service and pre-service education. Participants also addressed the issue of educating individuals that work in cultural agencies and the provision services for artists who work on projects in communities.

- Saskatchewan's five year arts education program is a very strong program and can serve as a model elsewhere.
- In Manitoba the 6 credit course given three hours a week over the course of the year provides a solid base for generalist teachers.
- It was recommended that artists be invited to teach practising teachers at weekend classes.
- There is a great need for art teachers in Manitoba. Many are teaching with only letters of permission.
- There is a need to look at other ways of certifying art teachers. This includes the possibility of classifying some artists as paraprofessionals so that they might benefit from regular employment.

- Programs and courses are also needed for people working in the community arts. These would include courses in planning, management, child development and social services.
- Teacher Associations should be consulted on possible solutions to teacher certification in the arts.

Proposals and Suggestions

- Integrate more Aboriginals in this process and all community activities.
- If we want the arts to have a special place in the schools we need to go through administrators, i.e. principals in the schools are the key.
- Increased funding will come only if parents push for funding. We need our own Canadians for Arts Organization.
- Funding should be allocated on a sliding scale. More resources are needed in some areas more than others.
- There is a need to prioritize our needs and recognize the opportunities that exist to meet those needs.
- We need to integrate more artists into the education system.
- Arts education should be a greater part of the curriculum.
- We need solid Canadian research that demonstrates the role the arts play in education.
- We need appropriate Canadian resources in the arts.
- We need to get more people and groups involved in arts education and develop ways to value their contributions.
- We need to put senior artists in front of students as models and mentors.
- Mentorship programs should be available for artists: artist teaching artists.
- We should not put the entire burden on schools; community organization can also educate the public in the arts.
- We should cultivate a sense of ownership in the arts.
- Traditional arts should be protected and used with respect.
- Videos like that prepared by the Alliance for Arts Education, “Learning for Life: Why the Arts Matter” should be widely circulated.
- Creating stickers such as produced by Common Weal, *Voice, Dignity and Art*, are a great way to promote the arts.
- Involve children in a project to make statements about the arts: use child power.
- Create a banner award that would celebrate different schools’ achievements in the arts.
- We need coalitions of arts groups working together.
- Most art associations and organizations suggested that there was a need for a large data base of programs, resources, groups and individuals who are active in all of the arts.
- Create excellent curriculum in every province.
- Use mass media to get the message of the benefits of the arts to the people and to communities so that it will be understood.

- Art is essential for survival and we must make alliances with other groups such as those in the health area.
- Canada has a lot to offer in terms of programs, resources and experiences that we should showcase and make available to the world.
- We should also look at what other countries do and integrate good practices.
- Honour through awards individuals working in arts education and community arts organizations.
- Encourage decision-makers to become art advocates.
- Groom artists for public life.
- UNESCO must set the standards for the arts and state these in such a way as to dignify everyone and give them a voice to talk about their arts.
- Allow artists to come into the schools as paraprofessionals.
- We need more Aboriginals at every level. We should not plan without them.
- Artists-in-residence models are good examples of projects that work because they provide an income for artists, a creative space and benefits to the school and community.
- We need to make art more connected to everything we do.
- We must value the artist and his/her work. That too is part of arts education.
- Take under consideration the document from the World Congress on the Status of the Artist: CLT/CONF/206/INF 4 Paris 12 June 1997 on the implementation of the recommendation concerning the status of the artist.
- Vocational schools and community colleges should be looked at because they provide good models.

Conclusion

The chair thanked all participants for their rich and positive contribution into this consultative process.



CANADIAN COMMISSION FOR UNESCO
COMMISSION CANADIENNE POUR L'UNESCO

www.unesco.ca

**Consultation on Arts and Learning
and the UNESCO World Conference on Culture/Art in Education**

**February 21-22, 2005
9:00 am – 4:30 pm**

**Ramada Hotel & Convention Centre
1818 Victoria Avenue
Regina (SK)**

Draft Preliminary Agenda

Chair: Max Wyman, President, Canadian Commission for UNESCO

Welcoming remarks by the Chair

Presentation by Katherine Berg, Special Advisor to the Secretary-General, Canadian Commission for UNESCO on the World Summit: Context and objectives of the consultations.

Issues to be discussed include:

- 1.- Arts education and creativity
 - Effect on the individual, effect on society
- 2.- Accessibility
 - Formal, informal, non-formal education
 - Impact of new technologies
- 3.- Quality in Education
 - Teacher training
 - Mentorship
 - Lifelong learning
- 4.- How to achieve a strengthened role for the arts and learning
 - Best practices, tools, programmes
 - What doesn't work?
- 5.- Proposals and suggestions for Canada's participation



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List of Participants

CHAIR

1. Max Wyman
President
Canadian Commission for UNESCO
Vancouver, BC

PARTICIPANTS

2. Roberta A. Bates
Teacher
Saskatchewan Teachers' Federation
Saskatoon, SK
3. Colleen Bayley
Chair
Saskatchewan Arts Board
Regina, SK

4. Darlene Brière
Executive Director
Saskatchewan Drama Association
Regina, SK
5. Dustin Browne
Executive Director
Street Culture Kidz
Regina, SK
6. Coralie Bryant
Vice-Chair, **Manitoba Arts Council**
The Association of Manitoba School Superintendents
Winnipeg, MB
7. Patrick R. Close
Executive Director
CARFAC Saskatchewan
Regina, SK
8. Lisa M. Desilets
Coordinator
ArtsSmarts Manitoba
Winnipeg, MB
9. Maggie Dixon
Common Weal Community Arts Inc.
Regina, SK
10. Richard Dubé
Teacher
Westmount Community School
Saskatoon, SK
11. Tom Eagle
Executive Director
Tree of Peace Friendship Centre
Yellowknife, NT
12. Judith Flynn
Chair
Manitoba Arts Council
Winnipeg, MB

13. Alphonse H. Gaudet
Teacher
Saskatchewan Teachers' Federation
Saskatoon, SK

14. Rose Gilks
General Manager
SaskCulture Inc.
Regina, SK

15. Jason Granger
Executive Director
Art City Inc.
Winnipeg, MB

16. Amanda Mallon
President
Northwest Territories Teachers' Association
Yellowknife, NT

17. Douglas W. McCosh
President
Saskatchewan Music Educators Association
Saskatoon, SK

18. Jeremy Morgan
Executive Director
The Saskatchewan Arts Board
Regina, SK

19. Francine Morin
Professor (Music and Arts Education)
Department of Curriculum, Teaching and Learning
University of Manitoba
Faculty of Education
Winnipeg, MB

20. Debby J. Nobel
Curriculum Consultant
Northern Lights School Division # 113
La Ronge, SK

21. Lynda S. Oliver
Arts Education Consultant
Saskatchewan Learning
Regina, SK

22. Jill E. Reid
Executive Director
Dance Saskatchewan Inc.
Saskatoon, SK

23. Dominique Sarny
Directeur
Institut français
University of Regina
Regina, SK

24. Mary Jane Schuler
Teacher
Saskatchewan Teachers' Federation
Saskatoon, SK

25. Leslee Silverman
Artistic Director
Manitoba Theatre for Young People
Winnipeg, MB

26. Caroline Sirois
Coordonnatrice de projets
Association jeunesse fransaskoise
Saskatoon, SK

27. Ruth A. Smillie
Artistic Director
Globe Theatre
Regina, SK

28. David A. Thauberger
Board Member
Canada Council for the Arts
Regina, SK

29. Andrea Wagner
Senior Policy Analyst
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30. Diane Warren
Arts Education Consultant
Culture, Youth and Recreation Saskatchewan Arts Board
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31. Norman Yakel
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33. Katherine Berg
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